No. 3

LEARNING ENGLISH THROUGH THE CLASSICS 1

Why is it that so few persons can write good English? I do not mean English distinguished in style, but just good English, that says what it means clearly and says nothing else. This complaint is made by those who have to teach college freshmen; and the fault does not end with freshmen. A circular of the English Board of Education says: "The weight given in entrance examinations to Scripture knowledge often approaches vanishing point". It means: "Scripture knowledge often gets few marks or none", and the mixed metaphor only obscures. Quis custodiet ipsos custodes—who will look after the literary police?

Now perhaps the most effective way to make our thoughts clear is to express them in a foreign language: and this is true above all of Greek. The faults of modern English, as generally written-dead metaphors, abstractions, periphrases—are found equally in French and worse still in German: but not in classical Greek. English may be clear: Greek must be clear, or it is not Greek. If, therefore, the pupil is trained to express his thoughts in Greek, he is necessarily trained to express his thoughts clearly.

For this sort of training the Greek language has merits that no other language has, at least in the same degree. I place first, as most important, the merit of truth; I mean, that the words correspond to the sense more exactly than in any other language. This is most important, because no one can learn Greek at all without learning this, and thus it affects not only the scholar but the boy of moderate powers. Let me take a few instances:

"The observant reader, who has marked our young lieutenant's previous behavior, and has preserved our report of the brief conversation which he has just had with Captain Dobbin, has possibly come to certain conclusions regarding the character of Lieutenant Osborne". (Vanity Fair).

This would be in Greek:

Εί ἐνόησας ἄττα μὲν πρὶν ἐποίησεν ὁ Γεωργός, ἄττα δ' εἶπεν οὐ πολλά δυτατῷ Γουλιέλμφ, ὡς καὶ ἐγὼ διηγούμην, ἴσως ήδη καὶ περὶ αὐτοῦ κατανενόηκάς πως οἰός ἐστιν.

You see that the English does not make it clear that our young lieutenant is Lieutenant Osborne; says the same thing twice when the observant reader

¹Following the example set in the case of Professor Sherman's valuable paper on English and the Latin Question (The CLASSICAL WERKLY 5.200-203, 2 9-213) we gladly reproduce Dr. Rouse's paper, which appeared in The Nation for September 21 last, in place of the usual editorials.

marks; does not make clear how the report is preserved; and uses five abstractions which call up no image whatever, "behavior", "report", "conversation", "conclusion", "character". Four of these five abstractions are acts, and are properly expressed by verbs; one is a dead metaphor, which does not express the thought better, or indeed as well, as an adjective. It is true that this can be simply expressed in English: "If you have noticed what Osborne did, and if you remember what he said, as I told it, you will know something of what kind of a man he is". It can be so put, but the point is, that it is not so put; the roundabout way is the usual way in English, whereas the straight way is not only the usual way in Greek, but it is the only right way. I take a few more instances from a novel I happen to be reading:

"I had hoped to cheer him with the story of a visit I had by chance paid that afternoon to the Asolando tea-room".

Έδείπνησα περί μεσημβρίαν έν θαυμασίφ τινὶ καπηλείφ. καὶ ταῦτ' εἶχον ἐν νῷ διηγεῖσθαι ὤστ' εὐφραίνειν αὐτόν.

Notice the string of prepositional phrases, and again abstract nouns to express acts: the form also of the sentence is such, that it might end at "visit", "paid", "afternoon", or "tea-room": whereas the Greek has three distinct parts, each complete in itself, and no part of each is such that it can be dropped.

"He could never overcome a tendency to sea-sick-

'Ael έναυσία, ούδ' ην άκος ούδέν.

Again an abstraction without a picture, and a meaningless metaphor.

"It was over a cup of tea in the Asolando that Bennet made the first notes for his revolutionary essay on the Sapphic fragments in a dog-eared text still treasured among the Room's memorabilia".

Ενταθθα δή πρώτον αυτοσχεδιάζει ο Βενετός άμα πίνων το περί των Σαπφούς, όπερ και ήμελλε πάντας τοσούτον έκπλήττειν κείται δε και νύν ώσπερ θησαυρός το βιβλίον πάνυ κατατετρυμένον, εν ψ γεγραπται τα υπομνήματα εκείνα.

Six prepositional phrases, only one finite verb; and this to express two main thoughts and two subordinate thoughts. Notice how the epithet "revolutionary" is made to imply what ought to have been clearly said. This is another common English fault, which is greatly favored by politicians: many of their epithets imply the logical fallacy of begging

the question which they are expected to prove, but a course of Greek would enable the hearers, if they wished, to detect these fallacies. I have omitted to note other faults, such as using long Latin words when a short English word does better. This is sometimes done on purpose, to throw an air of mystery over a simple thing, for fun, but most of these sentences are not meant to be funny. Another misuse of the epithet, common enough, must be mentioned: when it is used to throw in something by the way that really belongs to another part of the passage, or does not belong to it at all:

"The team spoke well for Miss Hollister's stable, and the liveried driver kept them moving steadily". Why liveried? A liveried driver drives no better than a driver without livery: the word has no meaning there unless there is a logical link. If it was worth while saying that he wore livery, it

should have been said earlier.

The passage also contains other faults. What did the team say? That the stable was good? The author means that the horses were good, not that these horses proved that there were other good horses in the stable, or that the stable was good. It is strange that the team should speak at all; that has hardly happened since Balaam's day: but if the team does speak, why should it be nothing more to the point than this: "The good horses proved that her horses were good". In this passage, the author's democratic love of show peeps out: but this type is generally found with the sentimental and picturesque touch. Examples are: "She leaned her small oval head against his broad, hairy chest". "She opened her blue eyes at him". "He followed the black-robed figure". "She tapped her little foot". But in these the color or size or shape has nothing to do with the point. This vice is seen even in good authors; as when Prescott says (Peru, I, 381) in describing an assault, "they poured into the plaza horse and foot, each in his own dark column". These picturesque expressions are highly offensive in Greek prose; they are not so in English, only because we have allowed ourselves to think loosely. It is greatly to our benefit, then, to study a language where such things are not allowed.

In some degree, Latin is like Greek. Latin is more direct than modern languages, but it falls far behind Greek. This is partly because Latin has no article, partly because the indirect constructions are stiffer, more artificial, and do not always admit of a finite verb. In expressing how thoughts are related. Latin has some advantage, because it is very concise and its rules very strict: but even here, the Greek can do as well if necessary, though it prefers liveliness. In directness, simplicity, truth to life,

the Latin falls far short.

CAMBRIDGE, ENGLAND.

W. H. D. ROUSE.

PLAUTUS AS AN ACTING DRAMATIST

(Continued from page 13.)

(4) Under the next heading-farce-I shall include a few striking scenes dependent, naturally, chiefly on situation. It is rather surprising how close a kinship there is between these and many a favorite scene in latter-day farce comedy. Mistaken identity-the backbone of farce-is an oft-recurring motif. Quite apart from the Menaechmi itself, slaves, parasites and music-girls are continually personating other people, usually with a swindle in

A familiar figure in modern farce is the comic conspirator with finger on lip, tiptoeing around in fear of listeners. He finds his prototype in the Trinummus, where Callicles and Megaronides converse:

Cal. (in a mysterious whisper) 'Look around a bit and make sure there's no eavesdropper near-and please look around every few seconds' (they pause and peer in every direction, perhaps creeping around on tiptoe).

Meg. 'Now, I'm all ears'.

Cal. 'When you're through, I'll talk (pauses and nods). Just before Charmides went abroad, he showed me a treasure (stops and looks over his shoulder)-in his house here, in one of the rooms (starts as if at some imaginary noise). Look around'! (they repeat the investigation and return again).

Meg. 'There's nobody'.

Another old friend is the plotter who makes violent but futile efforts to get rid of a character armed with incriminating evidence. So in the Mostellaria, while the wily slave Tranio is conversing with his master Theopropides, the money-lender from whom the young rake Philolaches has borrowed appears on the other side of the stage. Tranio espies him. He must keep him away from the old man. With a hurried excuse he flies across to meet Misargyrides:

Tran. (taking Misargyrides's arm and attempting to guide him off-stage) 'Your arrival couldn't have

been more opportune for me'.

Mis. (suspiciously, holding back) 'What's the matter'.

Tran. (confidentially) 'Just step this way' (looks back apprehensively at Theopropides, who is regarding them with suspicion).

Mis. (in loud, offensive tones) 'Won't my interest be paid?"

Tran. 'I know you have a good voice; don't shout so loud'.

Mis. (louder), 'Hang it, but I will shout!'

Tran. (groans and looks over shoulder again) 'Run along home, there's a good fellow' (urges him towards exit).

Here Tranio has a chance for very lively business-a sickly smile for the usurer, lightning glances of apprehension towards. Theopropides, together with an occasional groan to the audience.

. .. (To be concluded.) (5) The next topic—that of asides and soliloquies—is rather a broad one. From the point of view of absolute technique the ideally constructed drama should be wholly free from asides. Yet scarcely a plot that conforms to this has ever been written. Mr. Gillette is credited with producing the first in Secret Service. At any rate, asides and solos so abound in Plautus that they constitute a distinct mannerism of style. That actual speaking is intended and not a representation of 'thinking aloud', we can readily glean from any number of passages. Thus in the Pseudolus Harpax says, 'Who's talking to himself over there?' Again, Pseud. (aside) 'I'll address the man'. Cal. 'Whose voice is that?'

Soliloquies usually take the form of a long solo passage in which either the loosely-strung action is explained to the spectators or the author takes occasion to comment satirically on some foible of the times. All this is an indication of a poverty of technique and a mono-purpose of entertainment. Even an aside could be rendered as a good-natured burlesque, as in the Pseudolus; Harp. 'What's your name?' Pseud. (speaking to the audience with hand over mouth) 'The pander has a slave named Syrus. I'll say I'm he'. (aloud) 'I'm Syrus'.

But a still further plane of intimate jocularity is reached in the shape of conscious and direct address of the audience. Examples might be multiplied indefinitely. In the Truculentus Stratophanes says familiarly, Ne exspectetis, spectatores, etc. In the Poenulus we have, Aurumst profecto hic, spectatores, sed comicum. During a halt in the action of the Pseudolus we are graciously informed that Tibicen vos interibi hic delectaverit. In the Mercator and the Casina the actors bandy jokes with the musician and in the Stichus they drop the action of the play to give him a drink. In the Aulularia when Euclio discovers the loss of his hoard, he rushes out in wild lament and begs the spectators to reveal the thief, a scene closely imitated by Molière in L'Avare.

This familiarity with the audience occasionally is carried so far that even the sorry pretence of drama is utterly abandoned and the dramatic machinery itself becomes a subject of jest. So at the end of the Casina the characters are warned 'This play's long enough now-don't make it any longer'. And in the Persa, Saturio, when told to disguise his daughter, replies 'Woher (\pi \text{\$\ext{\$\text{\$\ext{\$\text{\$\text{\$\text{\$\text{\$\text{\$\exititt{\$\text{\$\exititt{\$\text{\$\exititt{\$\text{\$\text{\$\exititt{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\text{\$\tex Tox. 'Get e'm from the choregus'. This has a strong savor of modern vaudeville. The Pseudolus alone, touted as one of the best of the plays from a dramatic standpoint, yields the following: Hanc fabulam dum transigam- quam in aliis comoediis fit-Horum caussa haec agitur spectatorum fabula. This is degenerating into the realm of pure make-believe; it is a palpable declaration-'This is only a play-laugh and we are content'. It is very amusing too when

Jupiter in the Amphitruo strolls in and speaks his little piece to the audience:

'I am the renowned Amphitruo, whose slave is Sosia—you know—the fellow that turns into Mercury at will. I dwell in my sky parlor and become Jupiter the while, ad libitum'.

Evidences of loose construction and lack of a technical dramatic ideal are exemplified by the large number of scenes made up of pointless badinage, wholly episodical in nature and not contributing to the march of the plot. A single example from the Aulularia will suffice, which I forbear to quote in full.

Euclio (pouncing upon Strobilus and belaboring him) 'You prince of jail-birds! . . . Thief! No, trebly-dyed thief!'

Str. (whining and nursing bruises) 'What did I steal from you?'

Eu. (still threatening) 'Give it back here I say!'
Str. (trembling and edging off) 'What is it you want me to give back?'

Euc. (watching him closely) 'You ask?'

Str. 'I tell you, I didn't take a thing from you'.

Euc. (impatiently) 'All right, but hand over what you did take! Well, well!'

Str. 'Well, what?'

Euc. 'You can't get away with it' (etc., for a while)....

Str. 'Now what shall I hand over?'

Euc. 'Put out your hands'.

Str. 'There you are!' . . .

Euc. 'Come now, shake your cloak!'

And so on interminably with 'Give it back', 'What is it?' 'Put out your right hand, put out your left hand', etc., etc.

The monotony of the dialogue is of course relieved to a certain extent by lively business. When this is absent, the action grows drowsy. Even Plautus recognized this and in the Mercator lightened it somewhat by a joke. At the conclusion of a similar scene Charinus says 'Now, now, I want to tell you quietly'. Acanthio replies 'Are you afraid you'll wake the sleeping spectators?" (probably no exaggeration).

The advance of the action is often halted for a whole scene while characters introduce a solo specialty resembling the interpolated song and dance of musical comedy. The comparison is the more apt, as these scenes are all cantica. In the Mercator Demipho relates his dream, in the Truculentus Astaphium furnishes material for a courtesan's handbook, in the Curculio the choregus interpolates a discourse on the manners of different neighborhoods of Rome. In the Truculentus Diniarchus descants to tiresome lengths on the manners of women, while in the Mostellaria Philolaches regales us with a clever comparison of man to house. Similar irrelevant scenes with more than one character present are exemplified by the courtesan's elaborate toilet in the Mostellaria and the interminable dialogue on

culinary art between Ballio and the cook in the Pseudolus. This last has been naïvely pronounced spurious by that class of critics who refuse to recognize that even Homer nods. Further evidence of careless composition is seen in the familiar admixture of Roman customs and localities in the Greek setting.

(6) We must touch now, though lightly, on the commonplaces of stock plots and characters. The whole array of puppets is familiar to us all. Perhaps we should properly speak of types or caricatures rather than characters. The famous pander Ballio in the Pseudolus is merely the personification of shameless wickedness and avarice. He calmly and unctuously pleads guilty to every charge of 'liar, thief, perjurer', etc., and can never be induced to lend an ear until the magic word *lucrum* is pronounced.

(7) It is important to observe in this connection that there is never any character development further than a transition from grief to joy or vice versa. There are, too, frequent inconsistencies in character portrayal. Persistent moralizers, such as Megadorus in the Trinummus, who serve but as foil, characters from whom the revelry 'sticks fiery off', descend themselves at moments to bandying the merriest quips. Gilded youths, such as Calidorus in the Pseudolus, begin by asking 'Could I by any possibility circumvent father, who is such a wide-awake old boy?' and end by rolling their eyes upward with 'And besides, if I could, filial piety prevents'.

Slaves ever fearful of the mills or the quarries are yet prone to the most abominable 'freshness' towards their masters. The irrepressible Pseudolus, in reading a letter from Calidorus's mistress, says 'These look to me very like hen scratches'.

Cal. 'You insulting beast! Read, or return the tablet!'

Ps. 'Oh, I'll read all right, all right. Just focus your mind on this'.

Cal. (pointing vacantly to his head) 'Mind? It's not here'.

Ps. 'Heavens! Go get one quick then'.

In sharp contrast to these grotesqueries certain individual scenes and plays of sterling worth stand out with startling distinctness. When Menaechmus Sosicles sees fit "to put an antic disposition on", we have a scene which loses nothing in irresistible cleverness by being farcical. Witness the close imitation by Shakespeare. Sceparnio's description of the ship-wreck taking place off-stage in the Rudens is theatrical but tremendously effective and worthy of the highest types of drama. It is a piece of thrilling declamation and must have wrought the spectators up to a high pitch of excitement.

Among the plays the Captivi and the Rudens stand out with startling distinctness as possessed of true dramatic value. Even at that it is hard to understand with our latter-day perspective why Lessing in the preface to his translation of the Captivi called it "Das vortrefflichste Stück, welches jemals auf den Schauplatz gekommen ist". This extravagant encomium called forth a long controversial letter which Lessing published in the second edition with a reply so feeble that he distinctly leaves his adversary the honors of the field.

At any rate, these solitary landmarks cannot affect our comprehensive estimate of the mise-en-scene. The prevalence of inherent defects of composition and lack of serious motive coupled with the author's constant and conscious employment of the implements of broad farce and extravagant burlesque impel us sadly but inevitably to the conclusion that we have before us a species of composition, which, while following a dramatic form, is not inherently drama, but a variety of entertainment that may be described as a cross between comedy, farce and burlesque, while the accompanying music, which would lend dignity to tragedy or grand opera, merely heightens the humorous effect and lends the color of musical comedy or opera bouffe. Körting is right in calling it mere entertainment. Mommsen is right in calling it caricature, but we maintain that it is professedly mere entertainment, that it is consciously caricature and if it fulfills these functions we have no right to criticise it on other grounds. If we attempt a serious critique of it as drama, we have at once on our hands a capricious mass of dramatic absurdities-bombast, burlesque, extravagance, horse-play, soliloquies, asides, direct address of the audience, pointless quips, and so on; the minute we accept it as a consciously conceived medium for amusement only, we have a highly effective theatrical mechanism for the unlimited production of laughter. To this end, every shred of evidence, however scant, goes to show that the histrionism must have been conceived in a spirit of extreme liveliness, abandon and extravagance in gesture and declamation that would not confine the actor to faithful portrayal of character, but would allow him scope and license to resort to any means whatsoever to bestir laughter in a not over stolid audience.

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REVIEWS

Geschichte der griechischen Sprache. Von Otto Hoffman. Leipzig: Göschen (1911). Pp. 159.

This little book treats of what is sometimes called the "external history" of the Greek language, a subject which lies in the border land between historical grammar, the history of literature, and political history, and cannot be precisely delimited from these three. It is only the practical advantage of studying together certain facts of history and of grammar which justifies their being put into a single volume.

Hoffman divides his subject into two main parts, the Early Period and the Classical Period. His outline of the sources for the former calls attention to one of the most striking results of recent investi-The traditions of the Greeks about their early migrations are being confirmed in surprising detail by the study of the dialectic inscriptions. Scholars are finding numerous points of contact between the speech of Greek tribes whose kinship is attested by tradition. The agreement of these two lines of evidence carries the beginning of authentic history back centuries beyond the earliest written records. It is, however, easy to be too sanguine in such a matter, and many of the statements which Hoffman makes without qualification are still subject to controversy. As regards the interrelations of the dialects, readers who are unfamiliar with the subject should constantly compare the more conservative treatment by Buck in Classical Philology 2. 241-276, and Greek Dialects 1-12.

The second chapter discusses the aboriginal languages of the Aegean lands and their influence upon Greek—a topic that is just beginning to receive the attention it deserves. The more we learn of the civilization which preceded the Greeks in Hellas and of their indebtedness to it, the more evident it becomes that in our etymological studies we have been making too little allowance for loan words from this source. The influence upon Greek of the surrounding Indo-European languages forms the subject of the sixth chapter. Here again the author is sometimes too sure of his conclusions. For example, it is not yet certain that Albanian is a modern form of Illyrian, or Armenian a modern form of Thracian (p. 55).

In classical times we have to consider not only the various dialects but also, in the more cultivated states, a number of varieties of speech which were peculiar to certain classes of society or used for special purposes. In chapter one of the second part of the book Hoffman touches upon the distinction between the literary language and the colloquial idiom of the upper classes. Our knowledge of the language of the lower classes (chapter two) is confined almost wholly to Athens and is very scanty even for that city. The consideration of the publicists' idiom in chapter three leads to an excellent account of the origin and spread of the Attic-Ionic sourth.

The remainder of the book, pages 66-156, is devoted to the literary dialects. Certain of their general features are pointed out in chapter four, and the excellence of our record of them is demonstrated in chapter five. Then follows a detailed discussion of the linguistic features of the several kinds of literature. Almost every important author up to the end of the fifth century is treated separately.

In this latter part of the book one does not find such hazardous statements as those noted above, and yet the freshness and originality of the treatment are even more striking. Material that has been gathered by generations of philologists is rearranged and elucidated from the standpoint of linguistic science. An admirable lucidity of statement combined with copious and well-selected examples makes the results immediately available even for scholars who have little training in historical grammar. No student of Greek language and literature can afford to neglect Hoffman's book.

It is to be hoped that the history of the Greek language from the beginning of the Alexandrian period to the present day is to receive equally skilful treat-

COLUMBIA UNIVERSITY.

E. H. STURTEVANT.

Archäologie. Von Dr. Friedrich Koepp, Professor an der Universität Münster. Drei Bändchen. Mit 28 Abbildungen im Text und 42 Tafeln. Leipzig: G. J. Göschen'sche Verlagshandlung (1911).

These three small volumes of the Göschen Collection are well worth a careful reading. They do not profess to be a history of archaeological discoveries in general, or a complete survey of any particular field; they are rather a compendium of the pedagogy of archaeology, presenting a discussion of the methods of excavation, preservation and identification of the works of classical antiquity.

It need hardly be said that these books lay no large claim to originality. On the historical side of the discussion they are largely indebted to Michaelis's Entdeckungen. On the pedagogical side the work has been brought up to 1910. Many of the recent discoveries and discussions which have hitherto been scattered through the different Journals are here collected, perhaps for the first time, in a way helpful to every student of archaeology.

The wide scope of these volumes would be revealed, did space permit, by a mere outline of the table of contents. We must content ourselves, however, with a short presentation of such points as have been especially striking to the reviewer.

Nearly five pages of small type are devoted to the discussion of the vexed problem of the Aphrodite of Melos (2. 31-35); yet after reading these pages, written with all the care and accuracy of a German investigator, the reader turns away with a feeling of sadness that after all we know so little about the matter—a feeling which perhaps he does not have after the perusal of Von Mach's discussion in his Greek Sculpture, whose very plausible arguments, moreover, Koepp does not mention.

The youth from Subiaco is discussed (2. 36-37) in a very satisfactory manner; some new facts are introduced which have not as yet found their way into ordinary handbooks. Passing over the Nike of Delos and the Antenor statue (the relation of which, by the way, to the existing base, the author regards as conclusively proved), we come to the Demosthenes portrait (2. 40-42). Here we find an interesting and plausible discussion of the restoration of the folded hands, in accordance with the fragment discovered in 1901. The argument seems conclusive—in the light of Plutarch's description of the original figure as it stood in the Agora in Athens—ℓστηκε δὲ [Demosthenes] τοὺς δακτύλους συνέχων δὶ ἀλλήλων.

We find a full discussion of the arrangement of figures in the best known gable groups, although we cannot help feeling that the last word in many matters has not yet been said.

Several interesting vase paintings are discussed. Perhaps the most noteworthy discussion here is the interpretation of the François vase; full assent is given to Wilamowitz's discovery of a pictorial illustration of a long-lost Hymn to Hephaestus,—narrating his return to Olympus through the kindly offices of Dionysus. The attribution of the Medea

vase to the influence of Euripides is combated (1. 82-83) against the views of Robert and Huddilston.

The character of Phidias is defended against the charge of theft and some new facts are introduced shedding light upon his later life (2.56); in support of these new views the lately discovered papyrus of a portion of the Chronicles of Apollodorus is adduced as evidence.

These are a few only of a rich harvest of interesting matters in the pages of these little books. The work is authoritative and up-to-date; it falls short of perfection, however, in the eyes of non-German students, in that it is characterized by an excessive admiration for all things German; it gives scant recognition to the labors of foreign schools. The author, indeed, disclaims the right of Michaelis in the second edition of his Entdeckungen to call Newton the leader in "the Archaeology of the Spade"; he confers the honor rather upon Wilhelm Dörpfeld, as the most distinguished archaeologist of all times.

These books have evidently grown out of a series of lectures; the style in general is clear, but occasionally the author falls into unnecessary obscurity in his long and cumbersome sentence structure. The work is printed with the usual German accuracy, and practically no typographical errors have been discovered.

This little work, of about 330 pages, exclusive of tables of contents, indices and plates, presents a valuable and authoritative summary of the latest developments in classical archaeology up to the year 1910. It deserves a place on the shelves of every person, whether teacher or layman, who is interested in the antiquities of the Greek and the Roman world.

MARION, MASS.

CHARLES C. DELANO, JR.

On the Tibur Road—A Freshman's Horace. By George M. Whicher and George F. Whicher. The Princeton University Press (1911).

Most teachers have discovered that one of the best methods of cultivating an appreciation both of the spirit of Horace and of the problems of his art is to require of their pupils original translations in verse. By this means, too, interest in English versions of Horace will be aroused and then the class may with profit be tempted to weigh the respective merits of Martin, Conington, Eugene Field, and a host of others.

Not unworthy of a place beside these more ancient, well-known renditions of the Apulian bard is the little volume which has recently been published under the title On the Tibur Road. It is the product of the two Whichers, father and son. In the book are some poems which are close translations, others which are merely paraphrases, and others which are simply of a reflective nature, induced by a perusal of the Horatian verses. The authors are more successful, it seems to me, in dealing with the poems of lighter mood, although the rendering of Eheu fugaces (2.14) is remarkably fine. Especially interesting are the selections at the end collected under the title of Flaccus Diversified or Every Poet His Own Horace; here we find Horace as he would have been written by Browning, Samuel Johnson, Swinburne, Herrick, Kipling, Henley, Gray, Wordsworth, Tennyson, Pope, and Fitzgerald.

SYRACUSE UNIVERSITY. HAROLD L. CLEASBY.

Macaulay's Lays of Ancient Rome. Edited, with Introduction and Notes, by Arthur Beatty, Assistant Professor of English, University of Wisconsin. New York: Charles Scribner's Sons. (1912). 25 cents.

This neatly and tastefully printed and bound little book should be known to classical teachers who wish to put into their pupils' possession an inexpensive edition of the stirring ballads of Macaulay. It contains the introductory matter and notes of Macaulay himself, and is also enriched by a crisp and illuminating introduction by Professor Beatty, presenting an outline of Macaulay's life, The Ballad Revival, The Sources of Macaulay's Lays, and The Lays of Ancient Rome, and by brief explanatory notes. A photogravure of Macaulay figures as the frontispiece.

GRANT SHOWERMAN.

University of Wisconsin.

GRAMMATICI CARMEN

O cara mentis gaudia, quanto vos amore persequor et teneo dulci cum labore! Mihi vos laetitia, vos solamen estis: vos amplectens maneo firmus in infestis.

Pulchritudo nominum animum delectat: lepidas particulas laeta mens aspectat; nihil rerum omnium mihi tam iucundum verbi quam varietas uberque fecundum.

Studiis quibus studeo quae sunt coaequanda? Haec est vita innocens, nulli comparanda. Nemini invideo, vi doloque careo; Veritati serviens illi soli pareo.

WILLIAM HAMILTON KIRK.

RUTGERS COLLEGE.

ΑΙ ΛΙΘΟΒΟΛΟΙ

ΑΓΓΕΛΟΣ

Θαυμαστά πολλά προσφέρων ύμιν λέγω. ἐπεί γὰρ ἐξέβημεν ὡς τάχος δόμων, πρώτον μὲν οδν γυναίκας ἀναμεμιγμένας συχνὰς ὁρώμεν καὶ λίθων ὑπερβολὴν ὅ ἄνω ῥιφέντων ἐκ γυναικειῶν χερῶν. καὶ τὴν μὲν ἄν προσείδες ὥσπερ εἰς μάχην σημεῖον ἐκτείνουσαν, ἡ δὲ καὶ λόγω καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κάκοῖς ὕβριζε, πᾶσα δ' ἐξεβακχεύθη πόλις

- 10 γυναικοπληθής, δεινά δ' ην τάνθένδ' όρῶν : ἀπηγε γὰρ γυναῖκα περίπολος βία, ἡ δ' ἀφρὸν ἐξιεῖσα καὶ διαστρόφους κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἄ χρὴ φρονεῖν, ὅνυξιν ἡδ' ὀδοῦσι πόλλ' ἔπειθέ νιν,
- 15 βάβδον δ' ἀφαρπάσασ' ἔπαισεν εἰς κυνῆν, ό δ' ἐξεπλήχθη καὶ χαμαὶ 'πεσεν φόβφ. άλλ' οὐ τὸ παίζειν ὧδε ταῖσδ' ἄλυπον ῆν, ῆλθον γὰρ ἄλλοι πάντοθεν βοηδρόμοι. δεσμοῦ δὲ πάσαις ἀρτίως τιμωμέναις 20 οὕπω σφιν ἔργον ἐστὶν ἐξειργασμένον.

COLUMBIA UNIVERSITY.

RHYS CARPENTER.

An interesting account of the work of the Dutch excavations at Argos has appeared in the London Times. These excavations have been carried on since 1902, when Prof. W. Vollgraff, of the University of Groningen, commenced operations on the

low, flat hill known as the "Shield". In successive annual campaigns he laid bare an important prehistoric settlement of about 2000 B.C., with heavy fortifications; then at the foot of the hill, a number of large Mycenaean rock-tombs of the fifteenth and fourteenth centuries B.C., the contents of which are now in the National Museum at Athens. Professor Vollgraff then succeeded, by experimental trench-cutting, in getting a clear outline of the topography of ancient Argos, discovering among other objects of special interest the stadium, the gymnasium, the sanctuaries of Apollo Pythios and Athena Oxyderkes, a round temple of unknown age and dedication, the Roman aqueduct, the Nymphaeum, and a large stone terrace, which in all probability is the kritêrion, or ancient place of judgment, mentioned by Pausanias. The chief interest, however, lay in identifying the agora, which in ancient Greek cities was the centre of the civic life. It is an immense rectangular area of some 3,000 square metres, which was partly roofed in and was surrounded on all sides by walls, temples, and colonnades. On the north side, which is above 100 metres in length, the colonnade has been unearthed almost intact, the columns still standing to a height of several metres, while most of the capitals are lying about near by. This colonnade apparently dates back to the fourth century B.C. An agora belonging to classical times of these dimensions and such arrangement is thus far unique in Greece or Asia Minor. Pausanias describes the Argive agora quite elaborately, and names no fewer than seventeen temples abutting on it. One of these temples has already been unearthed by Professor Vollgraff; it is 32 metres long by 151/2 metres broad, and was built of fine white limestone. The substructure and numerous fragments of the superstructure are preserved, as well as the shattered statue of the goddess, whose name may perhaps be determined when the pieces are put together. Professor Vollgraff's excavations are to be continued, and one may confidently hope for even more important discoveries.

The recent excavations on the Palatine in Rome will soon be opened to the public. When the clearing of the débris from the atrium of Domitian's palace has been completed, a good view will be obtained of the vast impluvium of the palace of the Caesars. This colossal fountain had a capacity of a thousand cubic metres. The water was distributed in lead pipes from Nero's aqueduct, fifteen feet below the impluvium. The foundations of the Golden House and earlier Caesarian dwellings have been laid bare. Below these have been found some interesting remains, including twelve ancient lifts. One of these lifts, which descend into the earliest known city, is being cleared and put into working order. From The Nation of October 3, 1912.

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